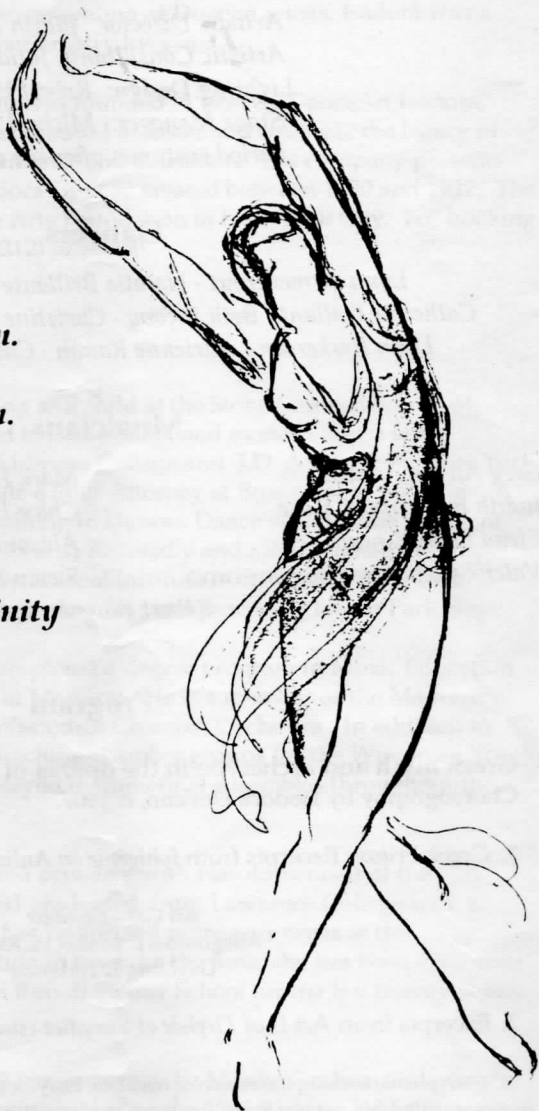


*Summerdance at Holy Trinity  
presents*

## *The Duncan Dance Continuum*



*Thursday, June 2, 8 p.m.*

*Friday, June 3, 8 p.m.*

*Saturday, June 4, 8 p.m.*

*Sunday, June 5, 3 p.m.*

*at*

*Church of the Holy Trinity  
316 East 88th Street  
New York, N.Y.*

# The Duncan Dance Continuum

"I believe in each life is a spiritual line, an upward curve, and all that adheres to or strengthens this line is our real life – the rest is but as chaff falling from one's progress – such a spiritual line is my Art."

ISADORA DUNCAN

Artistic Director: Judith Landon  
Artistic Consultant: Julia Levien  
Lighting Design: Robert Williams  
Stage Manager: Michael Burrell  
Period costumes after the original

## Dancers

Lynn Armentrout · Natalia Brillante · Gabrielle Currie  
Catherine Gallant · Beth Jucovy · Christine Kuhnke · Judith Landon  
Lynn Parkerson · Adrienne Ramm · Carrie-Ellen Schonberg

## Musicians

Greg Austin, violin  
Judith Bachleitner, flute  
Elena Diane Cheah, cello  
Valerie Coates, mezzo-soprano  
Mark Fiedler, piano  
Chloe Harrison, soprano  
Alexandra E. Honigsberg, viola  
Susan M. Kaufman, viola  
Robert Wagner, tenor

## Program

I. Greek myth and archetype in the operas of Christoph Willibald Gluck  
Choreography by Isadora Duncan, c. 1907.

1. Greek Frieze: Excerpts from *Iphigénie en Aulide*

Air Gai – Ensemble  
Allegretto – J. Landon, A. Ramm  
Gavotte – L. Parkerson

2. Excerpts from Act II of *Orphée et Eurydice* (staged by Judith Landon)

Orpheus, seeking the return of his bride Eurydice from the underworld, is granted his request from the tormented souls by wooing them with his lyre, thereby being reunited with his beloved and beginning the ascent back to earth.

ORPHEUS:	<i>A. Ramm</i>
EURYDICE:	<i>C. Kuhnke</i>
THE THREE FURIES	
MEGAERA:	<i>L. Armentrout</i>
TISIPHONE:	<i>C. Gallant</i>
ALECTO:	<i>B. Jucovy</i>
GHOSTS:	<i>N. Brillante, G. Currie, C. Kuhnke, L. Parkerson</i>
BLESSED SPIRITS:	<i>N. Brillante, G. Currie, C. Gallant, B. Jucovy, C. Kuhnke, L. Parkerson, C. Schonberg</i>
CHERUBIM:	<i>L. Armentrout, C. Gallant, B. Jucovy, L. Parkerson, C. Schonberg</i>

#### A. In Tartarus

- (I) Entrance of the Three Furies
- (II) Alecto's dance (in which Cerberus speaks)
- (III) Orpheus' plea to the Furies and Ghosts
- (IV) Dance of the Tormented Souls (Furies and Ghosts)

#### B. In the Elysian Fields

- (I) Orpheus' Lament and the Entrance of the Blessed Spirits
- (II) Dance of the Blessed Spirits
- (III) Dance of the Cherubim
- (IV) Dance of the Morning Star (Reunion of Eurydice and Orpheus)

## II. *Funérailles* – Franz Liszt

*Dust thou art, to dust returnest,  
Was not spoken of the soul.*

LONGFELLOW

Reconstruction by Julia Levien, based on tragic dances from Isadora's repertoire.

*Judith Landon, dancer  
Mark Fiedler, pianist*

## INTERMISSION

### III. Symphony No. 9 in C major ("The Great") – Franz Schubert Choreography by Isadora Duncan, c. 1918

#### 1. Andante – The Dedication to Apollo and Aurora

*A. Ramm with Ensemble*

#### 2. Scherzo – The Dedication to Dionysus

*J. Landon with Ensemble*

#### 3. Finale – The Dedication to Diana and the Hunt (additional choreography and staging by Julia Levien and Judith Landon)

*C. Gallant and N. Brillante with Ensemble*

**Isadora Duncan** (1878-1927) liberated dance from its ballet-imposed confines and elevated it to a new art form which combined the use of simple, natural movements and the inspiration of the ancient Greek ideal. Isadora expressed a theory of continuous movement that mounted, spread and ended with the promise of rebirth. Her career was marked by controversy and American audiences were slow to accept her. Therefore, Isadora took her boundless spirit and determination to Europe and Russia, where she inspired the greatest artists and poets of her time. The dances of Isadora have been devotedly handed down from her disciples to the present generation of Duncan artists. Isadora was a legend. Through these dances her artistry lives on.

**The Duncan Dance Continuum** was founded in 1993 by DanceArt Isadora, Inc., a non-profit corporation established to foster and celebrate the legacy of Isadora Duncan through performance and education. The company presents the full dance repertoire of Isadora Duncan created between 1900 and 1922. The DDC is represented by Circum Arts Foundation in New York City. For booking information, call Rick Biles at (212) 675-9650.

### ***About the Artists:***

**Lynn Armentrout** began dancing as a child at the Stone Camryn School of Ballet in Chicago and continued to study ballet and modern dance while pursuing a B.A. degree from Skidmore College and J.D. degree from New York University School of Law. While a Staff Attorney at Bronx Legal Aid, she embarked upon an intensive training in Duncan Dance with Jeanne Bresciani. Having performed and taught locally, nationally and internationally with Bresciani's Isadora Duncan International Institute from 1988 to 1992, Lynn is now teaching dance to children, performing and practicing law in Park Slope.

**Greg Austin** (*violin*) has just completed a degree program in Music Education at the University of Wisconsin at Madison. He is a member of the Madison Symphony Orchestra and the Wisconsin Chamber Orchestra. In addition to teaching violin privately and coaching chamber groups for the Wisconsin Youth Symphony Orchestra, he has played in numerous ensembles throughout the Midwest.

**Judith Bachleitner** (*flute*) studied privately with Harold Bennett of the Manhattan School of Music, and graduated from Lawrence College with a Bachelor of Music degree. She has performed numerous times at the Chautauqua Institute. In addition to teaching the flute, she has been Chairman of the Music Department at the Rudolf Steiner School for the last twenty-seven years.

**Natalia Brillante** most recently performed in the Martha Graham Company's reconstruction of the Ballet Panorama during the 1992-93 New York City season and at the Spoleto Festivals. As well as being a member of the DDC, she also dances with Catherine Gallant.

**Elena Diane Cheah** (*cello*) has performed extensively throughout the East Coast, including solo appearances with the Juilliard Pre-College Orchestra in Lincoln Center, with the Pittsburgh Symphony Orchestra in Heinz Hall, and with the Concerto Soloists Chamber Orchestra in Philadelphia. This past season, she was invited to perform in Merkin Concert Hall with artists Fred Sherry, Cynthia Phelps, Toby Hoffman, and others including members of the Cleveland and Guarneri quartets. Elena began studying the cello at the age of four with Anne Martindale Williams and was later accepted by Channing Robbins in The Juilliard School's Pre-College division. Elena currently studies with Fred Sherry at The Juilliard School, where she has just completed her freshman year.

**Valerie Coates** (*mezzo-soprano*) has been presented in recital in London at St. Martin-in-the-Fields, St. James's and St. Olave's churches, and in New York City on the New York Public Library concert series at Donnell and Lincoln Centers as well as the National Landmarks concert series. Ms. Coates has appeared in *Dido and Aeneas* with Opera at the Academy and *Increase* at LaMama Etc. She teaches voice at the Brooklyn College Preparatory Center for the Performing Arts and holds degrees from the New England Conservatory of Music and the Manhattan School of Music.

**Gabrielle Currie** has been studying and performing Duncan dance for the past five years under the direction of Julia Levien, Beth Jucovy, and Judith Landon. She holds a B.F.A. degree in dance from Adelphi University and has studied at the schools of Martha Graham and Paul Taylor. Gabrielle most recently has been on scholarship at the Alvin Ailey American Dance Centre.

**Mark Fiedler** (*piano*) has been pianist for the Duncan Dance Continuum since its inception. He began taking piano lessons at age five, and has studied with Virginia Hoff, Nancy Stessin, and Antonio Fermin. He has performed at Carnegie Recital Hall, on WNYC-FM and in numerous appearances in the New York area. He most recently accompanied the DDC in a program in Chappaqua, New York. Mark dedicates his performance of Liszt's *Funérailles* to the memory of his friend Paul Goldsmith.

**Catherine Gallant** recently returned to New York City from the Boston area, where she performed with Beth Soll and Co. and taught at M.I.T. She began studying Duncan technique and repertoire in 1982 with Julia Levien and Lori Belilove. Ms. Gallant and her partner, Patricia Adams, direct the Boston-based company 'Dances by Isadora.' She will present a new work on the June Fielday program at P.S. 122.

**Chloe Harrison** (*soprano*) has recently appeared as Zerlina in a new production entitled *Don Giovanni and Casanova* at the T.W.E.E.D. theater festival, as Goldilocks in Judith Lang Zaimont's *Goldilocks and the Three Bears* at Lincoln Center's Bruno Walter Hall, as Belinda in *Dido and Aeneas*, and as Jane in Charles Dibden's comic opera *The Recruiting Sergeant*. She was a finalist in this year's Musica Sacra Bach Vocal Competition, and has also performed as soloist in Bach's *St. John's Passion* and *Magnificat* and Josquin de Pres' *Missa Pange*

*Lingua*, as well as in Samuel Barber's *Prayers of Kierkegaard* and Arvo Paert's *Stabat Mater*.

**Alexandra E. Honigsberg** (*viola*), a native New Yorker and graduate of the Manhattan School of Music ('81), has been freelancing all over the U.S. and Canada since 1976. Appearances include Carnegie Hall, the Kennedy Center and Lincoln Center, with ensembles such as the American Symphony Orchestra. She has been a guest soloist with the Bronx Symphony and conductor of the North Bay (Ontario) Philharmonic. She has been playing for Isadora Duncan dancers since 1987.

**Beth Jucovy** has studied the Duncan technique since childhood with Julia Levien as well as Anna Duncan. She was a member of the Isadora Duncan Commemorative Dance Company from 1978 to 1980, and has continued to perform the Duncan works here and abroad. She is artistic director of Dance Visions and runs her school 'Children Dancing,' both based in Great Neck, N.Y.

**Susan M. Kaufman** (*viola*) is a graduate of Barnard College (A.B.), Columbia University, Columbia University (M.S.), and a recipient of a performance scholarship at Mannes College of Music. Her teachers include Lilo Glick, Jacob Glick, Martin Rohde, Paul Doktor, and Robert Glazer. An active freelance violist, some of her recent engagements include the 1994 Munich Biennale, Brooklyn Philharmonic, Long Island Philharmonic, Spoleto Festival and Hell's Kitchen Opera.

**Christine Kuhnke** began studying ballet at the Novikoff School of Russian Ballet. As a young adult, she continued on at the Graham School and studied Pilates method with Kathy Grant. She directed her own dance company in New York City for several years, and currently serves as director of liturgical dance at the parish of Calvary/St. George's, as well as singing in the Calvary choir. She currently studies Iyengar Yoga, is a practicing acupuncturist, and studies the Duncan Technique with Judith Landon. She loves rock climbing.

**Judith Landon**, founder of the Duncan Dance Continuum, trained in the Duncan Technique from childhood with Bernice Livingston and Joan Westphal (from the Anna Duncan School) and later with Julia Levien and Hortense Kooluris. She is a former soloist with the Matteo Ethno-American Dance Theatre, an original member of the Isadora Duncan Centenary & Commemorative Dance Companies and co-founder/artistic director of Dancers for Isadora. She previously ran the Isadora Duncan Dance School of Westchester. She also choreographs and performs sacred dance at St. George's with Christine Kuhnke.

**Julia Levien**, leading authority on the dance of Isadora Duncan, has devoted her life to the transmission of Duncan's technique and choreography. She founded, along with Hortense Kooluris, the Isadora Duncan Centenary Dance Company. She has lectured, staged, and coached Duncan's works internationally, and is responsible for the restoration of the Duncan legacy.

**Lynn Parkerson** is founder and director of Dance at Holy Trinity. She began choreographing in 1979 in Munich, Germany. Her work has been commissioned by the Munich Theater Festival and performed in theaters, festivals and universities throughout Europe. In New York City she has presented her work at St. Marks Church, Ethnic Folk Arts Center, Middle Collegiate Church and the Knitting Factory. She has been coached in Duncan works by Julia Levien, Adrienne Ramm and Judith Landon. Lynn will premiere her new ballet, *A Version of Eden*, next week at Summerdance at Holy Trinity.

**Adrienne Ramm**, principal dancer of the Duncan Dance Continuum, trained since childhood in the Duncan Technique. A protégé of Julia Levien and Hortense Kooluris, she also coached privately with Anna Duncan. She was an original member of the Isadora Duncan Centenary and Commemorative Dance Companies. In the U.S. she has performed at universities, festivals, the United Nations General Assembly, and for several documentary film and archive projects. European performing highlights include the Uffizi Gallery in Florence and the International Symposium for the Preservation of the Dance at the Sorbonne.

**Carrie-Ellen Schonberg** began her training with Istvan Rubovsky, Harkness House, SAB, Boston Ballet and Central Pennsylvania for the Ballet. She received her B.A. in Dance Performance from Skidmore College and the M.A. in Dance Education from N.Y.U. Formerly with Jeanne Bresciani and the Isadora Duncan International Institute, Pioneer Valley Ballet and Westchester Ballet Co, she teaches ballet and Duncan Technique throughout Westchester.

**Robert Wagner** (*tenor*) began studies of theory and composition at Mannes, singing with the New York Choral Society. A software engineer and part-time pilot by trade, he is currently a tenor with the Cornerstone Chorale under the direction of Dr. Patrick Gardner. Recent performances include Lukas Foss's *I Build an House*, Philip Glass's *Itaipu* and Mozart's *Requiem*.

**Robert Williams** (*Resident Lighting Designer*) recent New York credits include *Elephant* at LaMama Etc., directed by Richard Caliban, and *Man and Superman*, directed by Robert Moss at the Abe Burrows Theatre, *The Bundle Man*, a new opera at the Theatre for the New City, directed by Tom O'Horgan, *Sandboxing* at La Mama, and *To the Pointe* for Dance at Holy Trinity. Robert graduated this year from New York University's Tisch School of the Arts. He plans to make his career lighting dance and opera.

Thanks to Eric Grunin for his musical advice, and to Louise Austin for her help in preparing the instrumental parts.

Lighting equipment provided by BIG APPLE LIGHTS.

Restored 1909 Steinway piano provided by BEETHOVEN PIANOS, INC.

# *Dance at Holy Trinity*

*Artistic Director, Lynn Parkerson*

**Dance at Holy Trinity** was founded in 1991 in response to a need for a professional dance theater program in Manhattan's Yorkville community. Dance at Holy Trinity is one of New York's newest dance venues, committed to presenting exciting, diverse programs which introduce new works by emerging ballet and modern choreographer and celebrate the work of the masters.

Board of Directors: The Rev. Herbert G. Draesel, Kathleen Hamor, Esq., Nancy Osserman, Carolyn Parkerson, Lynn Parkerson, Elizabeth Weeks, Warner Williams

We gratefully acknowledge the generous support of the following individuals. Contributions are welcome and are tax deductible to the fullest extent of the law.

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Nancy Osserman

Elwood Parkerson

Victoria Reggio

Irene Riebe

Antoinette Santodonato

Sula Tamen

Jeremiah and Clare Thomas

Richard and Elizabeth Weeks

Warner Williams

**Dance at Holy Trinity's 1994 season is made possible in part by a grant from the Joyce Mertz-Gilmore Foundation.**

The Church of the Holy Trinity (Episcopal) is proud of Dance at Holy Trinity and perceives it as an irreplaceable part of its attempt to make the arts alive to the Yorkville community and New York City. Holy Trinity invites you to attend services here and find out about other programs that might interest you. For information concerning the service schedule, please call (212) 289-4100. We hope you can join us!

Next week! June 9-12, Summerdance continues with Collection—new works by André George, Austin Hartel, Peter G. Kalivas, Marilyn Klaus/Bobby Previte and Lynn Parkerson.